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ABSTRACT

Questions related to the teaching of Russian and Soviet literature in the second language programs in India are explored, particularly, the amount of time to be devoted to the study of literature, an appropriate method, and the most appropriate time to introduce it. Russian has been taught in India for only 30 years and only recently have need-based courses been introduced. Because literature is an effective way to acquaint students with the culture and civilization of the country, the study of literature should not be neglected even in courses based on student needs. Students must have a good enough command of the vocabulary and grammar to read the literary selections with some facility and the texts must be short and uncomplicated enough to maintain students' interest. Conversational texts that can be adapted to situational dialogues as well as poetry are useful on the elementary and intermediate levels; carefully selected Russian and Soviet texts can be introduced on the advanced level, according to students' needs and interests. At present, in the one full-time university-level course in Russian, students are introduced first to contemporary prose, then to poetry. In the third and fourth years, students who elect a literature concentration begin a serious study of Russian and/or Soviet literature. (AMH)

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SOME REFLECTIONS ON THE USE OF LITERATURE IN LANGUAGE TEACHING

M. P. Pande

When a foreign language was studied as a literary language or with the aim of studying the concerned literature, as was the case with Latin in Europe and Sanskrit in India, the methodology used was the grammar-translation one and literary texts formed an essential part of the whole teaching process right from the beginning while the latter studies were wholly confined to the study of literature proper. But the aims and objectives of learning a foreign language have undergone radical changes during the twentieth century and consequently the problem of the role and place of literature in the teaching of foreign languages has assumed added importance. The aim of the present paper is to make an attempt to find answers to the following questions:

1. Should the students learning Russian as a foreign language study Russian literature?
2. What proportion of the general programme of foreign language learning should be devoted to the study of literature?
3. Which method of teaching literature will be the most appropriate: selective, literary or historical approach, or a combination of various approaches?
4. What is the most appropriate time for the introduction of literature study in the general programme of Russian language teaching?

Before coming to grips with these problems it would be useful to have a look at the condition of Russian language teaching in India. The history of the teaching of Russian language in India is not a very old one. The language is being taught for less than 30 years.[1] Since most of the Russian language courses given in our universities are elementary in nature, it is quite natural that greater stress is laid on the teaching of the language itself. It will thus be obvious that the methodology of teaching Russian in India differs radically from that of the English language courses in the

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Indian educational institutions. The second important aspect of the teaching of Russian in India is that basically it is textbook-based. It consists of acquainting the students with the alphabets first and the grammatical rules next. The reading material given in the book is translated into English and the students are asked to memorise the vocabulary items introduced in those texts. They are also required to remember the grammar rules by rote. As I have already pointed out earlier, there has been a phenomenal increase in the number of institutions teaching Russian language during the last two decades and a corresponding increase in the number of students. It is unfortunate, however, that there has not been a corresponding improvement in the quality of the courses offered by the educational institutions, both new as well as old.[2] The problems of Russian language teaching in India, as they exist at present, may be aptly summed up by Michael West's apt term "unfavourable circumstances". By this he means "a class consisting of over 30 pupils (more usually 40 or even 50)...accommodated in an unsuitably shaped room, ill-graded with a teacher who perhaps does not speak (Russian)* very well or very fluently, working in a hot climate."[3] It is only now that some teachers have started thinking about problems like the institution of need-based courses, curriculum planning, preparation of necessary teaching materials including textbooks, etc.

Justification:

It is because of this change in the approach that the question of "what, why and when" with regard to literature has assumed an importance vis-a-vis the teaching of Russian in India. In my opinion, it will be highly improper and unwise to completely ignore the place of literature while planning Russian language courses. If the earlier planners of the second language teaching programme in the Indian universities had erred on the side of literature, care should be taken to see that in our zeal we do not err on the other side.

Most of the experts in the field of second language teaching agree that the culture and civilization of the country whose language is being taught (stranovedinije)[4] should constitute an essential part of the modern language teaching courses. Even as early as in 1904 while talking about the object of teaching modern language, the Danish teacher and methodologist Otto Jespersen in his book *How to Teach a Foreign Language* asserted that, "language is not an end in itself, just as little as railway track; it is a way of connection between souls, a means of communication."[5] He further adds, "the highest purpose in the teaching of languages

may perhaps be said to be the access to the best thoughts and institutions of a foreign nation, its *literature, culture*—in short the spirit of the nation in the widest sense of the word."[6*]

All the same, I am in complete agreement with Vereshchagin and Kostomarov when they assert that although this aspect (stranovedenije) was taken into consideration by good language teachers in their teaching practice, it has not yet been either fully discussed and established as a discipline or theoretically worked out.[7]

Objectives

Literature is one of the facets of the many-sided culture of a nation. The study of literature is essential for the deeper appreciation of the culture, particularly the attitudes and behaviour of the members of the society. The study of literature also helps in developing aesthetic sense and taste. It increases the competence of the students in the foreign language by acquainting them with special expressions, the use of proverbs, popular expressions and catch-words (krylatye slova). In this connection Robert Lado points out that the chief objective of teaching a foreign literature, "should be to teach appreciation of a foreign literature, i.e., capacity to experience it fully. This should also increase the students' appreciation of their own literature." "Another objective is to experience artistically something of the target culture."[8]

The study of literature is important from another point also. It acquaints the student with the manner in which people of that culture think and react. Here, we come to grips with the connotative and denotative words. "The connotative meaning of a word contains a large element of emotion, e.g., anxiety, whereas the denotative meaning refers particularly to visual, factual or proprioceptive effects."[9] To be able to fully grasp all the nuances and shades of the meaning of a particular word (in the second language) used in a particular context, it is necessary to have an "insight into mental processes of others"[10] (the native speaker). Such an insight can be attained only through extensive reading and close cultural contact. The first steps in the direction of inculcating a habit of extensive reading in a foreign language should be taken by the students in the class-room itself. This can be done by introducing literature as soon as the students have passed the initial stages in the process of learning the second language. This is very important because "we cannot teach a language well without coming to grips with its cultural content. There can be no real learning

* Emphasis mine.

in a language without understanding something of the patterns and values of the culture of which it is a part."[11]

Another justification for introducing literature at quite an early stage is provided by psychologists. It is often found that certain students hesitate in speaking in the foreign language. Such students develop certain inhibitions and reticences. They are shy by nature and cannot force themselves to speak out in a new medium. The study of poetry will help such students to a great extent. A poem is easy to memorise and introverted personalities find an opening by reciting memorised poetry. It animates their imagination and very often proves to be the first step in their quest for mastering a foreign language.

However, any study of literary texts pre-supposes mastery of the language to some extent: "To experience the literary work it is necessary to understand the language in which it is expressed, the cultural meaning which it contains and the circumstances surrounding it. If it is a contemporary piece, ordinary proficiency and cultural information are usually sufficient. If it belongs to an earlier period, special preparation and annotation will be necessary."[12]

The Problem of Timing

At this stage we must come to grips with another important problem. It is often found that if literature is introduced too early, it has a marked negative effect on the subconscious of the student. As the students studying a foreign language in part-time or full-time courses conducted by our universities are still not fully familiar with the language, it is found that the study of literature, which usually means critical appreciation of various works of different prescribed authors, leads at this stage to too great a dispersal of energy. The student is forced to carry out two operations at one and the same time: that of language study and literary appreciation. The study of a literary text is often conducted in such a way that the chief preoccupation of the student is to grasp its thought contents. Since much time is spent in acquiring the meaning of certain words which are considered important, practically no attention is paid to other equally important language features like pronunciation, intonation, etc. Experience has shown that such a study leads to the malady of remembering by rote. The students are not capable of paying attention to the peculiarities of the language uses and the style of these literary works. They cannot evaluate and appreciate its literary merit. Hence, they are not in a position to get aesthetic pleasure. Their comments are usually based on notes given to them by the teacher and they are apt to reproduce passages of high sounding

phrases which they lift verbatim from text books or works of eminent critics, without understanding their meaning.

Even at an advanced level[12] students have great difficulty in reading and understanding their literary texts in the original. This exercise proves too time-consuming. If voluminous novels like *War and Peace* by Leo Tolstoy, or Dostoevsky's masterpieces like *Crime and Punishment* or *Brothers Karamazov* are prescribed for study, even the bright students have difficulty in reading these works. The difficulties are of two kinds: some of the students are frightened away by the sheer bulk of the material to be read, while others find the ideas expressed there too complicated and still others find the language too complex. Often it is found that the students are not in a position to even read selected excerpts from such works. In view of these circumstances the helpless teachers are forced to give a summary of the content and ask the students to read only a few selected passages or read the notes to pass the examination. The net result of these machinations is that the students not only lose all interest in the study of literature in that particular foreign language, but they develop an aversion to such literary classics. Ironically, the very purpose for which literature was sought to be introduced in the language course is defeated.

These observations are based on the experience of teaching Russian literature in the *full-time* Russian language literature courses. Since most of the Indian universities have only part-time courses, their problems may differ from the ones mentioned above. However, this difference will be one of content only, as the basic problem does not undergo any change. They will also be interested in the question of when to introduce literature and what should be the nature and size of this literature.

While discussing this question we should remember that the objective and aim of any literature study should be to bring the student in contact with some of the best pieces of writing in the new language that he is learning and thus to create in him an interest towards literature in the foreign language and a desire for self-study at home. Very often our present day foreign language courses fail to achieve this goal. Even a cursory glance at the syllabi of foreign language courses is enough to explain the failure. While devising the courses the curriculum planners are usually guided by the desire to make the student read every good piece of literature available (in their opinion) in the particular foreign language and acquaint him with every important author and his works. These may be laudable objectives, but they are not commensurate with the aims and objectives of a foreign language and literature course taken in its entirety.

Literature must definitely occupy its rightful place in the foreign language programmes of our educational institutions, but the teachers of literature have to be careful not to harm the cause of literature by being over-enthusiastic. They should never forget the aims and objectives of a particular course. The study of literature should serve the overall achievement of these objectives. There is no doubt that "Literature is a part of language and not a supplement to it."[14] But good taste is characteristic of maturity. This maturity may be psychological or linguistic. In the case of our students, even if they have the necessary psychological maturity, they will still have to attain the necessary linguistic maturity. Hence, the degree of mastery of the language should be the guiding factor in the selection of literary texts. A teacher of literature should try to overcome his inhibitions and be ready at the initial stages to teach literature with the help of specially prepared, item-based, adapted or selected literary texts. He has to make an effort to prove the relevance of the study of literature, vis-a-vis the objectives of a language course.

Although some methodologists are against simplifying literature by restricting its vocabulary, efforts have to be made to select literature in such a way that it is presented within the linguistic range of the student. Secondly, a teacher of literature should prepare the student for a particular selected literary text by dealing with the problems of language, which the student is likely to face in the said text, before taking up the literary piece for study.

If a part-time diploma course student of Russian language is confronted with the works of a master like F.M. Dostoevsky, he will not only be incapable of receiving any aesthetic enjoyment out of the work, but it will be torturous for him to go through the highly complicated descriptions of the psychology of heroes like Raskolnikov, Count Myshkin, Ivan Karamazov or Smerdyakov. It is important to remember that the student should himself be capable of finding out and appreciating the beauty of the work of art. If this condition is not fulfilled, as is the case with our poor student, the reader will not be in a position to realise that what he holds in his hands is a really good piece of art. Thus, proper choice of the reading material with which the student in a foreign language is confronted, assumes vital importance.

Strategy for Part-Time Courses

At present most of the Indian universities offer only part-time courses in the teaching of Russian. During the first year certificate course and the second year diploma course, the basic stress has to be laid on language

learning : particularly the development of the skills of listening and speaking. However, even at this stage it would be appropriate to introduce some literary texts. Since the selection of texts is a part of the art of teaching, the concerned teacher should be free to choose the necessary texts. He should also remember that his aim is to teach the students how to read with comprehension. He should not assume the pupil's capacity to understand and start a discourse on the literary merits of the texts being studied. Since at this stage much of the teaching is bound to be oral, texts based on items of the language to be taught are the ideal choice. These texts, however, have to be specially prepared within the framework of a controlled vocabulary and they do not strictly fall within the definition of literature proper. They may, at best, be called language-oriented reading material. The teacher may, if he finds it useful, introduce adapted excerpts from selected literary works. At this stage of studies, some teachers may find it rewarding to make use of situational dialogues. Many teachers have found that loud reading of literary texts is beneficial to the students. Literary works having simple and conversational texts can be used for recitation. Short poems may also be found to be of great use, but while selecting these poems care should be taken to see that trivial, tasteless or cheap poetry should not be selected just because it is easy. At the same time complexity of thoughts and ideas or abstractions and texts where the language occurs at a high level of subtlety should also be avoided. The reading of poetry should give the students a feeling of enjoyment and should be a welcome diversion from grammar, pattern practice, etc. These readings should also be used in improving the spoken language and intonation of the students.

At the advanced diploma level (third year), the situation is slightly different. The student has already acquired a command over the basic spoken and written forms of the foreign language. This, in my opinion, is the most appropriate time to introduce literary texts. Yet it will be premature to think of introducing authors in a chronological order or starting a study of history or theory of literature. Therefore, it is necessary to be very careful in selecting the literary items to be introduced. In this connection a few important factors must never be lost sight of. Firstly the selected texts should be able to attract the students and stimulate them to study literature on their own. Secondly, different literary texts should be selected for students' learning of the language with different objectives.[15] Thus, students interested in the literature of USSR may be asked to read short stories or poems written by modern Soviet writers, (the term *Soviet literature* is used for literature produced after 1917) while the texts prescribed for science and engineering graduates likely to use Russian as library

language should answer to their specific needs and should be based on scientific register. But if the science graduate needs ability to express himself freely in the language, his reading and language exercise may not be confined wholly to the scientific register. The teacher may be called upon to give practice in reading comprehension in one particular group, while in another he may have to lay special stress on the conversational aspect of the literary reading being undertaken. He should thus be flexible in his approach to the teaching of literature

Any acquaintance with Russian and Soviet literature should invariably lead a student to a better understanding of the life and culture of the people of USSR. Experience has shown that this objective can very easily be attained if the teacher is energetic and gives connotative meaning of the unknown words, detailed commentaries and background information necessary for the proper understanding and assimilation of the material contained in the literary texts. In my opinion such an approach is not only commendable but also highly desirable. This makes the reading of literary texts a very rewarding experience for the students. They start deriving pleasure from reading. It has been found that very often careless selection or shortcomings in the methodology of presentation of texts make literature study drab and uninteresting. Another factor which makes the study of literature disenchanting for the students is the slow speed of reading. The main aim of literature reading should be comprehension and enjoyment. At the same time a literature teacher must give up his age-old habit of selecting what he himself considers to be the best literature. It will be of no use to ask the students to read the works of N.V. Gogol or V. Mayakovsky when control of the Russian language of the students is still inadequate. The teacher may also have to curb his desire to stick to the so-called literary classics. Introduction of the works of *contemporary* writers, particularly of writers known for their simplicity of style, at the initial stages may prove a more fruitful and rewarding exercise.

It is my firm belief that only after proper grounding in language and preliminary initiation into literature, it would be useful and appropriate to introduce the study of literature proper, i.e., literary appreciation and analysis (in the 4th year of study and thereafter). For this purpose it would be proper to select literary works initially on the basis of both cultural and linguistic content as well as literary merit. This would probably be the right stage for introducing chronological study of literature, its history and problems of technique and style. Since, in general, the part-time courses do not provide enough opportunities for the development of proper appreciation of a foreign literature, our attempt to introduce

history and theory of literature is bound to be rather superficial. Still it is only at this advanced stage that it could be made purposeful and may be expected to give comparatively good results.

Scheme for a Full-Time Course

At present, only one Indian university has got full-time courses in Russian language and literature leading to the degree of M.A. in Russian. Therefore, the question of the place of literature in the full-time courses may not be of a general interest. But, since it is quite likely that many other institutions may go in for similar courses in future, it may not be out of place to discuss this point as well. The teaching of Russian literature in the said university, too, began in a traditional way. In the earlier stages these courses suffered from almost all the defects referred to above, and it is not surprising that most of the students after having completed their studies, left with a distaste for Russian and Soviet literature. Two years ago, while discussing the literature courses offered by the said university, the writer of this paper had suggested a new scheme. This was done in connection with the introduction of a new five-year integrated M. A. course in Russian language and literature. The following table will show the exact places where literature was sought to be introduced as well as the quantum of literature given to the students at various levels of study. It may be pointed out that one course would approximately mean 60 contact hours since every course was supposed to get 4 periods per week and it was presumed that, after making an allowance for holidays, etc., we would have at least 15 weeks of studies.

	1st Semester	2nd Semester	
Year I	— —	— —	
Year II	— —	Literature Course 1	BA
Year III	Course 2 & Course 3	Course 4 Course 5	
Year IV	Course 6 Course 7	Course 8 Course 9	MA
Year V	Course 10 Course 11	Course 12	

The titles of the proposed courses were :

Scheme A	Course	1	Introduction to Modern literature (Prose)
	Course	2	Introduction to Modern literature (Poetry)
	Course	3	Introduction to Russian literature (Prose—19th century)
	Course	4	Introduction to Russian literature (Poetry—19th century)
	Course	5	Introduction to Drama (19th and 20th centuries)
	Course	6	Introduction to the Theory of literature
	Course	7	Russian Classicism
	Course	8	Russian Romanticism
	Course	9	Critical Realism in Russian literature
	Course	10	Different Literary movements during the first two decades of the XX century
	Course	11	The traditions of socialist realism
	Course	12	History of Russian-Soviet literature
Scheme B	Course	1	Introduction to Modern literature (Prose)
	Course	2	Introduction to Modern literature (Poetry)
	Course	3	Introduction to Russian literature (Prose—XIX century)
	Course	4	Introduction to Russian literature (Poetry—XIX century)
	Course	5	Introduction to the Theory of literature
	Course	6	Russian Classicism
	Course	7	Russian Romanticism
	Course	8	Critical Realism in Russian literature
	Course	9	Socialist Realism
	Course	10	History of Russian-Soviet literature
	Course	11	The developments of traditions of criticism in Russia
	Course	12	Special study of one author

The table will make it clear that it is proposed to bring the student in contact with literature only after he has studied language on a full-time basis for 1½ years. Moreover, even the literature with which the student is supposed to come in contact during the first three years of study is a set of specially selected material and a particular scheme is followed in introducing it which may be stated as follows:

First of all, the student is brought into contact with contemporary prose. Its language will be very close in style, lexical peculiarities and semantics to the language he has already studied. Only after that is poetry introduced and here again we introduce modern poetry before going to the classics.

The second stage of literature teaching is reserved for students at an advanced level (fourth and final years of study). At this level a choice was offered to the students to select either literature as their speciality or take up translation, in which case they would not have to go in for a detailed study of literature. Therefore, it was proposed to introduce a really serious study of Russian and Soviet literature. It was proposed to start the course with an introduction to the theory of literature. It was also proposed that we should not go in for chronological study of the development of literature and study of authors. Instead, it was suggested that the study should be based on various literary movements and traditions. That is why the five courses (Nos. 7 to 11) were named after 'literary trends and movements.' In order to see that the historical perspective was not completely lost sight of, it was proposed to introduce a course entitled the History of Russian and Soviet Literatures. 'Scheme B' offered the courses in a slightly changed pattern, particularly at the M.A. level. But the basic approach remained the same. It is not our contention that this is the best scheme or the last word in the matter. However, it must at the same time be asserted that this was the first attempt of its kind to break away from the long established traditional approach to the teaching of literature. I must admit that all this was possible only because the University conducting this course was not one of the tradition-bound ones and was ready to go in for innovations and experiments without any inhibitions.[18]

Most of the Indian universities, while introducing foreign languages at the under-graduate and post-graduate levels, would probably insist on following the prevalent pattern of teaching and examinations. Accordingly, they may opt for a two-year B.A. course and another two-year study leading to the degree of M.A. The scheme proposed above for the teaching

of literature in foreign language courses could be suitably readjusted to fit into this system.

Normally, it is presumed that a person would be admitted to the B.A. course in a foreign language only after he has already attained some proficiency in the language concerned. According to the established norms of the Indian universities, a student has to clear 8 papers each at the B.A. and M.A levels. Usually he has to offer 4 papers every year. Therefore, it is suggested that 3 out of 8 papers at the under-graduate level and 5 out of 8 at the post-graduate level be devoted to the study of literature. Thus, out of a total of 16 papers 8 would be devoted to the study of literature. The following table gives a general break-up of the literature papers which may be offered in the Russian literature both at the under-graduate and post-graduate levels.

	Part	Paper	
B.A.	I	1. Introduction to Modern Literature (Prose and Poetry)	[Course 1 and 2 in our Scheme A]
	II	2. Introduction to the XIX century literature (Prose and Poetry)	[Courses 3 and 4 in our Scheme A]
		3. Introduction to Russian Drama, Art and Music	[Course 5+ Scheme A]
M.A.	I	4. Introduction to the Theory of Literature and History of literature	[Course 6 and 12 in Scheme A]
		5. Russian Classicism and Romanticism	[Course 7 and 8 in Scheme A]
	II	6. Critical Realism in Russian literature including the first two decades of the XX century	[Course 9 and 10 in Scheme A]
		7. Socialist Realism and the Development of fine arts during this period	[Course 11+ Scheme A]
		8. Special study of one author XIX or XX century	[Course 12 in Scheme B]

A glance at the table will make it clear that the courses offered include all the subjects covered in our scheme of a 5-year integrated M.A. course. This has been possible because each paper is taught during the course of a complete academic year while in our previous scheme, one course was taught only for one semester, i.e., half of an academic year. Therefore, we have been able to give some more time for literature study in this scheme vis-a-vis the integrated M A. course. But this will be possible only if we presume that every paper at the B.A. and M.A. levels will mean 4 contact hours (lectures + seminars) per week.

Conclusions:

In this paper I have tried to discuss the "what, when and how" of literature teaching in the Indian conditions. Finally, it may be said that no foreign language teacher worth his salt would deny literature-teaching its due place in language courses, including the courses in Russian language in India. It has been our endeavour to stress that literature should be introduced as early as possible, but at the same time care has to be taken to see that it is not introduced too early. As we have seen above, such a haste only leads to negative results.

It is important for the literature teacher to always keep the broad objectives of the course in view and accordingly change his approach and tactics in introducing and teaching literature to the students.

We had also made a passing reference to the fact that all the literature teaching in the foreign language courses should be conducted within the overall framework of teaching the culture and civilization of the country whose language is being taught (in our case it is the culture and civilization of USSR). It was not the intention of this paper to discuss in detail the problem of integrating a study of culture and civilization with foreign language teaching methodology which could be the subject of another discourse; but, all the same, we had to refer to this problem vis-a-vis the teaching of literature.

We may also conclude that essentially all the teaching of literature in the foreign language courses has to be need-oriented. The kind and quantity of literature to be taught, the type of literature to be prescribed and the exact selection will depend on the type of language course being planned, the exact motivation of the students for studying a particular foreign language as well as the general educational standard and maturity of students.

Finally, the kingpin in any process of teaching and learning is the teacher himself. The success or otherwise of a literature course will depend, to a large extent, not on what is being taught but on who is teaching it. It should be the endeavour of every teacher to inculcate in his students interest in the belles-lettres (slovesnost). If the end result of any literature course is that the students have been given enough incentive to enjoy extra-curricular reading on their own that is a sure sign of the success of such a course and the teacher concerned.

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Notes and References

1. For details see M.P. Pande. *Russkii Jazyk i Literatura v Indii;* Russkii Jazyk za Rubezhom, No. 2, 1972, p. 124–125.
2. *Ibid.*, p. 124.
3. West, Michael. *Teaching English in Difficult Circumstances*, Longman, 1960, p. 1.

   *—We have taken the liberty to substitute the word *Russian*, where West had originally written *English*.
4. Stranovedenije is a neologism used by Soviet second language teachers and methodologists. It may be translated as a discipline which describes the national culture of the country, whose language is being learnt, keeping in view the pedagogical problems arising out of the needs of teaching the foreign languages. In other words, it is the study of the culture of L2 country conducted along with and in consonance with the teaching of L2.

   For further details see: E.M. Vereshchagin and V.G. Kostomarov. *Yazyk i Kul'tura*, Moscow State University Publication, 1973, p. 11–45.
5. Jespersen, Otto. *How to Teach a Foreign Language*, George Allen and Unwin, Ltd., London, 1904, Quotation from 1956, Reprint, p. 4.
6. *Ibid.*, p. 9.
7. Vereshchagin, E.M. and Kostomarov, V.G. *op. cit.*, p. 147–175.
8. Lado, Robert. *Language Teaching—A Scientific Approach*, Mc-Graw-Hill Inc., 1964, p. 154–155.
9. Rivers. Wilga, M. *The Psychologist and the Foreign Language Teacher;* The University of Chicago Press, 1964, p. 136.
10. Hall, E.T. *The Silent Language*, New York, 1959, p. 52.
11. Lado, Robert. *op. cit.*, p. 149,
12. *Ibid.*, p. 155.

13. Usually the foreign languages in Indian universities are taught on a part-time basis, i.e., 4 to 6 periods per week. In these circumstances the question of advanced level does not arise. However, some institutions have already started full-time language courses, in which 20–30 periods per week are devoted to the study of one foreign language. These courses lead to a degree of B.A. after 3 years and M.A. after another two years. The third or fourth year of such a course may be considered to be "advanced level."

14. Billows, F.W. *The Techniques of Language Teaching:* Longman, 1962, p 217.

15. The students may join foreign language classes to: (a) acquaint themselves with the culture and literature of the country; (b) take up the profession of interpreters, tourist guides, etc.; (c) study scientific journals and papers of that country; (d) take up scientific translation.

16. I have been recently informed by the university authorities that while finalising the literature courses for their Integrated M.A. in Russian language and literature, the university in question has again decided to continue with the traditional historical approach and monographic study of authors and their works. This once again proves how difficult it is to bring about changes in the attitudes of teachers and their approach to the teaching of literature in foreign language courses.